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The Journal of Indian Art.

THE ART INDUSTRIES OF MADRAS.

By G. BIDIE, M.D., Deputy Surgeon-General.

DIVISION I.—FINE ARTS.

Paintings and Drawings.—Paintings on glass are made at Chandragiri, North Arcot District, and are mostly of a mythological character, and possess some interest in that respect, but are never of any artistic merit. Some of the paintings on ivory and talc from Trichinopoly are fairly good, but are marred by a total disregard of perspective. The colours used are now usually imported from Europe. Paintings on leather are hand-painted, and are intended for use as table mats. They are curious and somewhat quaint, but never possess much artistic merit. Made at Nossam, Cuddapah District. In paintings on paper, as in those on ivory and talc, all the rules of perspective are generally set at defiance. Made at Hampa Sagra, Bellary District, and Anantapur.

DIVISION III.—MUSICAL INSTRUMENTS.

Music in some stage of development seems to be common to every people, and even the most barbarous races possess some kind of musical instrument. With the Hindus music has always been a favourite art, and the popular god Krishna is generally represented as playing on a flute. Much ingenuity has also been devoted in India to the invention of musical instruments, and these possess a particular interest at the present day, inasmuch as some have remained unaltered for centuries. Beginning with the simpler forms belonging to the rude hill tribes, and proceeding onwards to those in use amongst the more civilised population of villages and cities, we find a most interesting variety, capable of affording much information as to the characteristics of the national music. From this point of view they have hitherto received little or no attention, and a rich field of research therefore remains for the investigation of the ethnologist and musician. As regards Hindu music, some of the older airs are rich in expressive melody, and one reason why the higher class of them does not appeal to European taste lies in the peculiarities of the scale. According to Carl Engel, "the Hindus divided their musical scale into intervals smaller than our semi-tones. They adopted 22 intervals called *sruti*, in the compass of an octave. The *sruti* may, therefore, be compared to our chromatic intervals. But, from an old treatise written by Soma, it is evident the common scale of the Hindus had much the character of the pentatonic order of intervals." In the construction of their musical instruments, the natives of India have called into requisition a great variety of substances. The chief of these are: reeds, bamboos, gourds, wood, iron, brass, shells, bone, ivory, gut, bladder and skin. The principal places of manufacture in the Madras Presidency are Tanjore, Malabar and Nilgiris. It is impossible to frame a classification of the instruments which will indicate their position in the probable order of their successive invention; but the following is given as an attempt in that direction, in so far as regards the simpler and more primitive types in each class:—Instruments of percussion—drums, tambourines, cymbals, castanets. Wind instruments; (*a*) not depending on reeds—Instruments of the trumpet kind, such as horns, flutes and whistles; (*b*) With reeds—Pipes of various kinds with vibrating reeds of cane or reed, and a single tube; instrument with blow-pipe, leather bag and chanter, like a bag-pipe; pipes with two or more tubes inserted into a small bottle-gourd. Stringed instruments—Instruments with one string and without a finger-board; dulcimer with frame and strings of cane; instruments with finger-board and frets for shortening the strings, the sound being produced by twanging with the fingers or with a piece of wood, bone, &c.; instruments with finger-board and played with a bow like the violin.

Instruments of Percussion.—Drums. The varieties of this instrument are numerous. Some shaped like a kettle, are made of iron and covered with strong hide; but, generally speaking, the body of the drum is made of a hollowed section of the trunk or branch of a tree. In the larger drums the ends are closed with sheep-skin, but in some of the smaller ones bladder is used. The Tamil names of the several drums are as follows:—*Odal*, 1 foot $7\frac{1}{2}$ inches by 1 foot $2\frac{1}{2}$ inches, ends closed with sheep-skin, ordinary drum shape and laced with rope; hollowed section of a tree. *Thaval* or *Dhol*, 1 foot $3\frac{1}{2}$ inches by 1 foot $1\frac{1}{2}$ inches, ends closed with sheep-skin, ordinary drum shape and laced with a rope; hollowed section of a tree. *Doliki*, 1 foot $1\frac{1}{2}$ inches by $9\frac{1}{2}$ inches, ends closed with sheep-skin, ordinary drum shape, and laced with leather thongs; hollowed section of a tree. *Mathalam*, 1 foot 7 inches by $8\frac{1}{2}$ inches, barrel-shaped and laced with leather thongs; hollowed section of a tree. *Pombai*, two oblong-shaped drums lashed together, both about 1 foot 1 inch in length, and about 7 and 6 inches respectively in diameter; made of the hollowed branch of a tree; one is played by beating with the fingers, and the other by rubbing a stick covered with leather laced with rope. *Gonthalam*, a pair of kettle-drums turned in the shape of a flower-pot out of the trunk of a tree, 1 foot by $8\frac{1}{2}$ inches, laced with ropes. *Gidikatti*, a pair of miniature kettle-drums, made as above, 6 inches by 6 inches, laced with leather thongs. *Udukkai*, a brass hour-glass shaped drum, $6\frac{3}{4}$ inches by $6\frac{3}{4}$ inches, covered with bladder and laced with twine, used in various religious ceremonies. *Udukkai*, a smaller plain little drum, used by jugglers and men who exhibit performing monkeys. *Dape*, a tambourine, 1 foot $9\frac{1}{2}$ inches, rim of wood $4\frac{1}{2}$ inches deep, and covered with parchment. *Dassari Thappa*, small rude tambourine made of two semi-circular sections of wood joined with iron clasps $7\frac{1}{2}$ inches by $3\frac{1}{2}$ inches, covered with parchment. *Kanjir*, a small tambourine, with attached cymbals and rattles, $5\frac{1}{4}$ inches by 3 inches, covered with the skin of a lizard. *Tickri*, a pair of small castanets made apparently of blackwood (*Dalbergia*

latifolia). *Jaler*, a pair of small brass cymbals. *Thalum*, a pair of brass cymbals, each $4\frac{1}{2}$ inches in diameter. *Jangani*, a small brass gong, such as is used by beggars. *Chippla*, two wooden castanets, each with a ring for the finger to hold it, and mounted with two pairs of small brass cymbals and brass rattles.

Wind Instruments. (*a*) Without reeds. Some of the hill tribes in Ganjam use a bullock's horn like a trumpet, but, of course, religious scruples would prevent Hindus generally from using such an instrument. *Sanku*, a conch shell. The conch is usually blown through a small hole made in the spiral end. In some the spiral is encased in brass, which has a mouth-piece like a trumpet. The other end of the shell is also brass-mounted, and has a large floral expansion, in shape something like the tail of a mythical bird often seen on temples. *Thiruchinnam*, a thin brass trumpet, 2 feet 3 inches in length. *Kombu*, an S-shaped brass trumpet, 4 feet 8 inches in length, diameter of bell, 6 inches. It resembles in shape the ancient Scandinavian horn, and is used on various ceremonial occasions. *Alkuja*, a whistle made of bamboo, 10 inches long, and with 8 holes very close together. *Pullangolal*, a flute made of bamboo, 13 inches long, with 8 finger holes.

(*b*) With reeds. *Mogavine*, a small oboe-like instrument made of hard wood, 11 inches long. The reed in this, as in most of the other reed instruments, is usually made out of the pointed end of the flowering spathe of the cocoanut palm, and is therefore thick and stiff, and harsh in tone compared with reeds made from cane. Sometimes both in the North and South, sections of the leaf of the palmyra palm are used in making reeds. The *mogavine* has 8 finger-holes in front, all of the same size, and one behind. The upper end is made in a way that leads me to suppose that some mouth-piece originally belonged to it, and the lower end is ivory mounted. *Karna*, a large instrument like an oboe, made out of one piece of black wood, and without the usual metal bell. It has eight finger-holes in front and one behind, and the reed is made of palmyra leaf. The length of the instrument is 18 inches, and the diameter of the bell mouth 4 inches. *Nagasarum*, an oboe-like instrument, made of black wood and brass-mounted. The upper end which carries the reed is made of brass, and the reed is made from the spathe of the palm; length 22 inches. The bell is made of brass turned, and is $3\frac{1}{2}$ inches wide. There are eight finger-holes in front, and two more near the lower end of the tubes on each side. *Surna*, another variety of the Indian oboe, with seven finger-holes in front and one behind. It is made of one piece of black wood, and is $11\frac{1}{4}$ inches long and 3 inches wide at the lower end; reed made of palmyra leaf. *Panchama Oththu*, a wooden tube covered with leather and with brass mountings; bell with etched figures. Length, $13\frac{1}{4}$ inches; diameter of bell, $3\frac{1}{2}$ inches. Reed made of palm spathe. There is only one finger-hole, and the instrument is used as a drone. *Oththu* or *Sutho*, a wooden tube covered with leather, with only one finger-hole, and brass-mounted. Length, 1 foot $10\frac{1}{2}$ inches; diameter of brass bell, $3\frac{3}{4}$ inches. Reed made of palm spathe; used as a drone. *Majidi*, the instrument used by the snake-charmer, and consists of a bottle-gourd with a blow-pipe at the smaller end, and thin flageolet-like tubes inserted into the bulbous end. The lower ends of the tubes all open into one brass bell. The centre tube has nine finger-holes in front (the three lower of which are partly closed with wax) and one behind. The tube to the left of it has seven finger-holes in its side, some of which are shut with wax. The tube to the right has no finger-holes. Inside the gourd there is a reed for each tube, made by cutting a vibrating tongue in a kind of grass or reed. The centre tube is the chanter or performing tube, and the side one drones, which are tuned to the chanter by means of the wax stopping in the finger-holes. The parts of the instrument are fastened together by means of black wax. *Thuththi*, this is a rude kind of bag-pipe. The bag is made of a small goat's skin, the blow pipe being inserted in the place of one foreleg, and the chanter in room of the other. The other natural openings in the skin are closed by internal ligatures. Instruments of the nature of a bag-pipe are of very ancient date and very widely diffused, having been used by the Hebrews, Greeks, Romans, Arabs, Persians, and Hindus, and by most Celtic and Slavonic races. To the ancient Romans it was known as *Tibia utricularis*, and and is said to have been a favourite instrument with Nero. Forms of it are still known and used in Italy, France, Germany, Russia, and Poland, and in the Eastern countries already specified. It was also at one time a popular instrument in Lincolnshire and Northumberland. It is alluded to by Chaucer, and Shakspeare mentions it on several occasions, as in Henry IV., Part I. It has long been cultivated in Ireland, and the drones in the Irish pipe are furnished with keys. It is the national instrument of the Highlands of Scotland, and its music has cheered the Highlander on to victory in every field on which British bravery has been conspicuous. It was the duty of the Highland piper in the field to cheer the clansmen on the march, to lead the van into battle, to alarm them when in danger, to collect them when scattered, to recall the heroism of their ancestors, and to incite them by passionate strains to imitate their example. In peace, the bag-pipe cheered the festive board, gave life and merriment to the wedding, and at death poured out the wild wailing notes of the coronach as the body was carried to the grave. The Hindu instrument is a very barbarous one, and capable of playing only a few notes. The reed is made of a piece of cane with a vibrating tongue cut on one side, and there are five holes in the chanter, some of which are partially closed with wax. *Morejing*, this is an iron instrument identical with the Jew's harp, except that the tongue projects $1\frac{1}{2}$ inches behind, so as to give greater facility for holding it in the mouth. The French name of the instrument is *Trompe*, and the Scotch *Trump*, both evidently identical. The English name of Jew's harp is probably a corruption of the French *jeu-trompe*, or "toy trumpet." Although only a toy, yet it is capable of wonderful musical performances, and various marvellous performers on it have from time to time appeared in Europe. Some of these used two or more instruments, "each having a fundamental tone of its own, and consequently different harmonies."

Stringed Instruments.—(*a*) Without a finger-board. *Thunthona*, this may be regarded as in some measure a sort of *Trigonon*, with a small drum added to increase the resonance. It is chiefly used by beggars to accompany their recitations, and the pitch can be lowered or raised by means of the tuning peg. *Kinneri*, a primitive kind of *Vine*. It consists of a wooden bar, with the ends ornamented with griffins' heads, &c. Two gourds painted in floral patterns are fixed below the bar. The strings are of wire, two in number, and supported by a bridge. There are five frets for fingering. Length, 3 feet 1 inch.

(*b*) With a finger-board. *Thamburi*, a sort of guitar. The body is semi-globular, made out of jackwood, and both it and the long neck are inlaid with ivory decorated with floral patterns, etched and filled in with black and red pigment. Length, 4 feet 4 inches; width, 1 foot $2\frac{1}{4}$ inches; depth of body, $10\frac{1}{2}$ inches. It has four wire strings, and the same number of tuning pegs, which are artistically shaped and adorned with ivory etched. The belly is convex, the bridge being of dark wood; and to keep the strings clear of the sharp convexity behind the bridge, they are ingeniously passed through bone heads. Originally the body of the *thamburi* was a gourd, and the instrument has been used by the Egyptians and Assyrians from remote times. *Vine*, a sort of advanced *kinneri*; the body of the instrument is hollowed out of fine old jackwood, with belly of the same material, and is protracted into a long neck like that of a guitar, but has a gourd at the upper end to increase the sound. The strings are of wire, and seven in number; four of them are mounted, as in the guitar, over a bridge, and are furnished with a number of frets; three of the strings run along the side of the neck and have an arched bridge of metal, and the scroll is adorned with a gilded griffin's head. Length of instrument, 3 feet 6 inches; depth of body, 9 inches; width, $11\frac{3}{4}$ inches. *Chittari* or Guitar; length, 4 feet 2 inches; width, $11\frac{3}{4}$ inches; depth, $9\frac{3}{4}$ inches. Originally, no doubt, the body of this instrument was of gourds, some of which are ribbed, and the dug-out wooden body now used is adorned with a series of ribs radiating from the posterior single peg, to which all the strings are attached, over the convexity of the instrument, and again converging at the base of the neck. The instrument known as the guitar in Europe is evidently copied from this one; and, curious to say, the Italian name of it is *chittari*, while the Spanish designation is *guitarra*, and the French *guitare*. There can be no doubt that the whole of these names are derived from the same root or word. The strings are of wire, and seven in number. Of these six are of equal length, and pass over the general nut up to the tuning pegs, but the seventh, at a short distance up the finger-board, passes through a metal peg, and then turns off to a tuning peg in the side of the neck. The finger-board has numerous frets, made of ligatures of twine passing round the necks. *Sarabath*, this instrument has a drum-like body, $12\frac{1}{2}$ inches deep, and inclusive of the neck and scroll, it is 2 feet 10 inches long. It is made out of one piece of wood, and the hollow body, which at first sight appears cylindrical, is found to be traversed by two holes at the base of the neck, and to be cut so as to form thin wings or scrolls. The bottom of the drum-like body is closed with a thin piece of wood, and the belly with parchment. The neck emerges from the body in a deep bracket-like piece, and the actual neck, from the nut to the upper fret, is only about 8 inches long. The finger-board is inlaid with etched ivory, and the neck behind covered with bright blue cloth with gilt figures on it. Viewed as a whole, the instrument has in shape some resemblance to the figure of a bird, more especially as the neck ends in the gilded head of a bird. There are six tuning pegs, and the same number of cat-gut strings, but four of them are closely arranged in pairs, and could hardly be played except as pairs. *Saranghi*, length, 2 feet $3\frac{1}{2}$ inches, width $5\frac{3}{4}$ inches; this is a sort of violin, the whole being dug out of the branch of a tree; the body is hollow, dug out, and the belly covered with skin. It has three catgut strings passing over the bridge, and below these thirteen sympathetic wire strings arranged somewhat like the strings of a harp. It is played on with a bow, consisting of hair stretched on a piece of bent cane.

DIVISION IV.—JEWELLERY.

The manufacturing jeweller or goldsmith is a common artisan, and some of his traditional designs are of great merit, but his work is generally roughly finished. The manufacture of jewellery to suit English taste is, outside Madras, chiefly carried on in Trichinopoly. The shape of the articles made is European, but the ornamentation is the well-known grotesque Swami pattern, which often consists of hideous mythological figures. The principal places at which jewellery is manufactured in the Madras Presidency are Madura District, Chingleput District, Kurnool, Salem, Anantapur, South Canara, Madras, Nilgiris, Kistna, Malabar, Godavari, Cuddapah, Vizagapatam and Tanjore. Personal ornaments of base metal are made at Madras, Madura and Kistna of brass, copper, or some other cheap metal, and the designs are very varied and often pretty. From an ethnological point of view they are of great interest, and they are also suggestive from an artistic point of view. Theatrical ornaments are made at Malabar of wood and lac ornamented with bits of glass, and consist of head dresses, breast plates, &c., and have a very grotesque effect.

DIVISION V.—ART MANUFACTURE IN METAL.

Gold and silver plate is manufactured at Dindigul, Palai (Madura District), Godavari, Tanjore, and Tirupati (North Arcot District).

The metal from which most of the domestic utensils are made is composed of copper and tin, and is therefore a species of bronze. But brass which consists of copper and zinc is also used. The articles made are chiefly *chumbus*, plain or chased, and often of very elegant shapes, plates, cups and lamps. Some of the plates from Tirupati are of very elegant designs, the cove being fluted and margins serrated, and of lace-like pattern. The making of brass lamps is dying out, owing to the introduction of kerosine lamps. The principal places for manufacture for bell metal utensils are Bellary, Kasargod (South Canara District), Malabar, and Vizagapatam; and for brass utensils Anantapur, Bellary, Salem, Madras, Madura District, Malabar, Godavari, Cuddapah, Vizagapatam, and Tanjore. Carvings on metal is done at Tirupatur and Madura (Madura District). Engraving on metal is done at Kistna. The kinds of vessels made of copper are mostly kitchen utensils and platters, and afford no scope for artistic work. They are made at Kistna, Salem, Madras, Madura District, Malabar, Godavari, Cuddapah, Vizagapatam, and Tanjore.

Ornamental Work in Brass and Zinc.—Water bottles made of brass are sometimes inlaid with patterns in zinc, but as a rule the work is coarse and clumsy. Made at Perambalur, Trichinopoly District.

(*To be Continued.*)

THE DECLINE OF SOUTH INDIAN ARTS.

By PANDIT NATESA SASTU, M.F.L.S.

(Continuation.)

The lace manufacture of Madura is entirely gone. Genuine lace is now a rarity unknown in Southern India. The French and English copper laces have taken the place of the Hindu sumptuous silver and gold lace. Thus, our cloth manufacture in all its departments has received a vital blow. We must encourage it, and we must induce Government to encourage it. Exhibitions to show the skill of the weavers should be instituted by the Government, and prizes offered to the best weavers. The best patterns of Hindu silk cloth should be turned into petticoats by European ladies well disposed towards India. A certain French silk firm in Paris was at the point of collapsing, when, merely to encourage the proprietor, a fashionable lady ordered a suit of the silk cloth of that firm. The next day all the ladies in Paris began to buy from that firm, and the trade at once revived. Even so, if one or two fashionable ladies of Madras would make their dresses from the Kuttalam silk cloth, we should soon have another story to write. The sinking trade would at once revive. One great calamity that has come over the cloth manufacture of India is the entire disappearance of the manufacture of thread from our country.

We dwelt till now on the great calamity that has come over the cloth trade in South India, and the loss to art by the disappearance of the fine patterns on the bodies and borders of female cloths. Under this head we shall also speak of palampores, the beauty of art they once possessed, and the utter ruin which has now enveloped them. Perhaps some may not have an exact idea of palampores. These are called *palang-posh* in Hindustani, which means "bed cover," or, more literally, "couch cover." They are called in the Tamil countries *eluttu-duppatti*. The great centres for this art once were Selam (Salem), Nagapattanam (Negapatam), Kumbhaghonam (Combaconam), Uraiyur near Tvinchchinappalli (Trichinopoly), Kudalur (Cuddalore), Arkadu (Arcot), Kalahasti, and Masulipatam. In the early years of our own generation, there were, in each of these places, several hundreds of houses, the inmates of which were carrying on this profession. Now there are not even half a dozen huts in each of these spots. The great reason for this is the introduction of the European chintz, with ugly colours and awkward patterns. In the palampores of our old days, very fine representations of Hindu mythology or warfare were represented most exquisitely by block and by hand. There were sometimes 120, or even 160, blocks for one pattern. Mostly by want of encouragement by the public, these patterns have disappeared. Any one who takes the trouble to go into the School of Arts (Egmore) can see several of these blocks of an art which is fast dying away in our country, exhibited in glass cases. Some of the best palampore cloths I have come across in European houses, turned into bed and sofa covers. And should we not now and then take it into our heads to have for our bed cloths these palampores, and so encourage our dying trade, rather than cover our cushions with a plain white machine-manufactured sheet, which is not even useful for a day, as dirt accumulates in it too soon?

CARPETS.—Next to the cloth trade we shall take carpet-making. Carpets are of two kinds, cotton and woollen. The famous centres in South India for carpets are Ayyampet, Ranjangedi, Ariyalur, Velur, Bhavani, Rollegal, and others. At Ayyampet, where there were once more than two *hundred* houses, there are now only two *threes*, that is, only half-a-dozen. And the famished inmates of these houses could not keep, in their utter poverty, any carpet ready made in hand. If we wish to buy from them, we must give them an advance, and wait their own time. The fine border and body with a nice admixture of colours, which were continuing on from the time the carpets were first introduced into our country by the Persians, have all but disappeared. In their place an awkward imitation of European patterns, and an admixture of Hindu with European magenta and other colours give to our modern carpets of Ayyampet and Velur a most hideous appearance. Magenta being very cheap, the carpet weavers, in their poverty, find it easier for them to buy that colour. A single drop of water is enough to spoil the carpet by making the magenta in it run into the white ground. French and English machine-made carpets, and carpets from Brussels, are fast invading our country, and in a few years we shall entirely forget the genuine woollen carpet of India.

The French and other machine-made carpets and magenta dye have thus ruined our woollen carpets. A similar mischief has been done to our cotton carpets by the Aden carpets from outside, and the jail-manufactured carpets from inside our own country. Hereto the same sad tale has to be told. But we shall not neglect this opportunity of pointing out to the public the great boon our pious "*Father* Ripon" conferred upon us by abolishing the jail industries, which has put a stop, to a certain extent, to the jail cotton carpets. We must all join together to improve our own cloth and carpet trade by working for it ourselves, by requesting Government to help us, by opening fairs and exhibitions for the display of our manufactures, and by other ways.

WOOD CARVING.—This art had once attained higher perfection in India than in any other country, European or Asiatic. The wood work of Gujerat in Western India, of Kashmir, Lahore, and Benares in Northern India, and of Mysore and Travancore in our own South, were once the best specimens of their kind in the whole world. But they have now perished with their patrons, the old kings. And the common fashion of the day is plainness, or European plainness, as some would call it, denying to those intelligent nations all love of art. There are certain things in which art would be awkward, and in certain others in which the want of art is felt. The Hindu always requires carvings in his doorways on all their sides. The shrines where the household god is placed and worshipped are generally excellent specimens of wood work inlaid with ivory. The fan with which the god is fanned on the *puja* occasion is always a good specimen of workmanship. Now, except in the remnants of these arts that have been handed to us from old days, these works have been fast disappearing from our country. In the place of these vanishing relics, an European workmanship, or an imitation of it, is adopted. I have now to remind our countrymen that what we have been till now copying as European art, are only the worst specimens of it. The best are never seen in our country. Between the years 1855 and 1858, *i.e.*, some thirty years ago, when first our artists began to copy European workmanship a great deal, two or three European artists, who had with them several bad specimens of their work, for which they did not find any ready sale in their own country, travelled to India and sold these specimens in the territories of Maisur and Travancore. The workmen in these

places copied them and transmitted these copies to their fellow-workmen in different parts. The whole of the artists in Southern India have been copying these bad patterns, and filling our country with very bad specimens of their workmanship. Art is seldom found among the carpenters of to-day, and if we find anything at all it is a bad imitation of an old unscientific European pattern. The little wood work South India can boast of is now in the Ramnad and Sivaganga Zemindaries of the Madura district, and in Tinnevelly. The houses of the Southern enterprisers, the Nattukoltaichelties in Dinakoltai, and a few other villages near Sivaganga, contain some fine carvings in wood; as do also the palaces of Sivaganga and Ramnad. The cars of Madura and Tinnevelly contain some fine wood carvings. One or two fine wood carvers at Tanjore and Uraiyur, near Trichinopoly, carry on a small but dying trade in carving musical instruments.

BRASS AND BRONZE WARES.—Brass and bronze play in the Hindu household as important parts as glass and china wares among the Western nations. Unfortunately for the Hindu, he cannot freely use the wooden or earthern vessels, like the Muhammadan, for his household utensils. By mentioning these simple wares, I do not deny the use of silver or other valuable vessels to all the above people. I only take the generality of mankind in each class, and the commonest vessel that each can, without any scruples to his religion, make use of.

To return to our own household, we—the Hindus—influenced strongly by a superstitious feeling against using earthern and wooden wares, have been using, from time immemorial, brass and bronze wares for domestic purposes, and copper ones on ceremonial occasions. Almost all our kitchen vessels are brass or bronze. Our drinking vessels are made of these metals. We have among us the most respectable custom of presenting our daughters and other female kin with very valuable kitchen vessels; and the taking in procession of these glittering utensils during their wedding day is still followed by all of us, notwithstanding the complaint that the *soi-disant* civilized Hindu would raise against it. Our platters, and even nut-cutters, are made of brass with fine ornamentations. All our lamps are made of brass. In wandering along bazar streets of old cities, we now and then meet with old brass lamps, with beautiful art displayed in the ornamentation of every part. Fine boxes with ornamental carvings, called *chellam*, in which our ladies were once proud to keep their ornaments, are now exchanged for ugly tin boxes smeared with Japan colour. At Sivaganga fine brass toys representing lizards and frogs, and foils for gymnastic exercises, are made with ornamentation. But very few people patronize this misdirected fancy of the Sivaganga brass-worker, who would do well to direct his efforts to better work than a few toys, which are only occasionally bought, in most cases, to be presented to European gentlemen. All these vessels and other articles were once most magnificently ornamented with fine and exquisite carvings, on which the master artists of Europe, even now, when they accidentally come across them, generally lavish their praises. I say accidentally, for all this art in our ancient vessels, lamps, cups, and other household wares is fast disappearing, and only a *savant* can with the greatest difficulty, hunt them up. India, especially Southern India, is greatly smitten with the wrong and pernicious idea of substituting the plain for the ornamental. These arts are most essential for developing the æsthetic side of our children's minds. Plain vessels, plain cups, and plain lamps are, no doubt, very good; as plain paper, which can excite no imagination in the mind. But, as the impression on the paper, be it printing or drawing, takes a ready hold of the mind, so will the ornamentation on our vessels and other wares of daily use occupy a part of the attention of our children. These first instil in our children the simple power of distinction. If we enter a European house where there are children, a set of exquisite carvings on the walls meet the eye. Our mistaken Hindu brother who has not devoted a portion of his study to art, would say that Europeans like plain things. Yes, they do, in their dress, or in their ordinary domestic utensils. But in ornamenting their houses, no nations devote such attention to art as the European. A Delhi *hukka* with fine carvings, an old Kumbhaghonam platter with all the gods of Hindu and other mythology, finely painted palampores, rattan work, reed work, and pith work of charming beauty are most carefully and tastefully arranged in the hall. The child most inquisitively enquires of his father what this or that is, who, with a smile at the child's curiosity, gives readily some explanation. Now this sort of teaching we are failing to give to our children, and by banishing artistic things from our houses, entirely obliterate the opportunity of some intelligent child cultivating from his cradle a taste for fine arts, which may, in his advanced years, with careful tuition, make him a master-artist.

Let not our words be understood to be a piece of criticism upon public taste. They are only the sincere expressions of an humble appeal to our countrymen not to banish from among us this excellent element in our society, both for the welfare of ourselves and our children. Our mania for plainness has made our workers in brass and other wares fewer and fewer, and they are already prepared to give up their unremunerative craft. The best centres in Southern India for fine brass work are Tanjore, Trichinopoly, Kumbhaghonam, Tripati, Kurumbalur, and a few other places. Dindigul, by its hideous plainness, is now winning the palm, and threatens to bury all these famous centres in oblivion. If the monster of plainness cannot be rooted out of the hearts of our generation, let us, at least, ornament our house-walls with brass ornamental wares, and decorate our rooms with artistic vessels, idols, lamps, &c., to which even the Christian European world has no objection. The Government should encourage the cultivation of this Hindu art, which is fast leaving our country. Our Central Museum, which does so much to store up all the woods of the world, might devote a portion of space to the accumulation of old art in brass, bronze, and other metals. This is a want which is greatly needed, but which is a little remedied by the School of Arts, which promises to do a good deal in this direction.

The engraving on these vessels, &c., which were once deeply cut, are now becoming carelessly carved; and to study the beauties of these old relics—for such they have now come to be—one must go to the old temples. The door-frame coated over with brass, beautifully carved; the arch of lamps, supported on the heads of damsels by the side, and held up in the mouth of the gryphon at the top; the lamps in the modest hands of brass images; and the thousand and one temple utensils are all finely carved, and never hideously plain. There is no doubt that had it not been for these sacred shrines, our arts must have died away long ago.

COPPER WARE.—As brass and bronze serve us for household purposes, so copper is used in religious ceremonies. Fine shrines for the god, with excellent flower carvings; dishes or platters, with tanks or lotus patterns nicely worked out; the pedestal for the placing of the image during the sacred bath; the vessels, except when the worshipper is rich and can afford silver ones, and everything connected with the performance of

Hindu worship are made of copper. All these requisites of a Hindu *puja* had, more or less, very fine ornamentations boldly carved. But plain platters and vessels, commonly called *Punapatras*, apparently brought from Poona in the Bombay Presidency, but really manufactured out of Norwegian or other European copper plates, are invading our art in these sacred vessels. The Hindu never uses copper vessels for cooking purposes, but the Muhammadan invariably does, always taking care to line the inner surface of them with lead. The salver, &c., for *puja* and ordinary drinking vessels, and small pots called *chombus*, are generally made of copper, and once had much art displayed in their manufacture. The tea-pot of Muhammadans and the sacred water-spout (*sthali*) of the Hindus in Southern India are always made of copper; but the iron and enamelled kettle is replacing the former and plain *Puna-patras* the latter. Next to these vessels and salvers, the Hindu and Islam ladies used to keep their antimony (Tamil, *mai*—Hindi, *surma*) in small cases made of copper. But now the plain horn cases are ousting the copper ones.

The greatest work of art that copper has been put to in India is in the casting of images, which are to be found in our old temples. Almost all the temples which claim antiquity have images made of copper, which are perfections in art, and which no European country can yet aspire to turn out by their machines. The image-casting has been a great profession in India, especially in Southern India, which has always been the cradle of this craft; but, alas! such is the sad fate that has come over our arts, that we, to the best of our researches, can now enumerate only half-a-dozen artizans of this profession. Copper *chombus* with brass or silver ornamentations and brass *chombus* with copper ornamentations were until recently greatly manufactured in Tanjore, Kumbhaghonam, and Tripati, and even now are occasionally produced in Manambuchanadi and Tripati; but the boldness and excellency of the carving are gone, and we get only shams.

The most lasting monuments of art that copper has raised in the ancient history of India are the fine copper-plate grants and coins which are being stored up in the Madras Central and other museums of India and the whole world. The only nation in the world who thought it best to preserve their grants in an imperishable form for generation after generation, were our ancestors, the ancient Hindus. No sovereign outside India seems to have used copper for grants. A document on copper-plate, as far as modern researches have gone, as testified by the innumerable plates that are month after month being reproduced by photo-lithography in the *Indian Antiquary*, (an archæological journal edited at Bombay), can last even for twenty centuries without the least injury to it, where the finds happen to be preserved in pots. The original Magna Charta, the greatest charter of the English, is said to be preserved in a case in a shapeless form, like a handful of paper, torn and moth-eaten, simply in honour of its great name. But no human being can arrange the pieces, and make out any reading of it; and, for all that, this great charter of the English is less than seven centuries old. Look at the commonest charter of the enjoyment of a ball of rice granted to a poor Brahman, in any temple during the days of the Chola or Chalukya, ten or fifteen centuries ago, and you will find the record in a clear and tangible form, with every letter and every stroke of it as boldly shining, as if it was cut only yesterday. But the case is otherwise with those plates which happened to be embedded in the earth without any protection whatever. Even in these cases, though a part here and there may happen to be eaten away by corrosion, the major portions still remain to give us a good idea of its date, and other particulars. Has any other nation than the Hindus conceived the idea of preserving their history by means of copper plates? Does that practice continue in our days in any small degree; at least, in memory of our greatest emperors, such as Asoka, Pulakesi, and others, having used such things? There are many workmen, Hindu and European, of Madras and other parts, who outvie the English or the French in preparing addresses of welcome, and such things, in many ways. Do any of them ever think of carving an address on copper? This great and most useful art has died out, we fear, never to be revived.

Iron Ware.—India is the first country in the world which originally worked this most useful metal into arms. Our Rigveda, the oldest record in the world, bears clear evidences which establish the fact that we first discovered the art of working steel into weapons. All our Astras and Sastras of the Danurveda prove this clearly. The Persians first borrowed this art from the Hindus. During the early parts of the Christian era, it was the Indian blade that was most famous throughout the Eastern and Western worlds. The most celebrated centres of Northern India where this art reached perfection were Panjab, Nepal, Rajputana, Gujarat, and other provinces. This is proved by historical records, and by the collections in the several museums. Even now, in these above-mentioned centres, a little of the original perfection exists. When we migrated to the South, we also brought this art with us. The principal centres here for iron manufacture were Konasamudram on the banks of the Godavari, Tumkur near Maisur, Malabar, Coorg, Sivaganga, Tanjore, and Vizianagrum. Konasamudram blades, *pechangattis* of Malabar and Coorg, and even of Tumkur, and spear-heads of Tanjore and Sivaganga, were once famous throughout the world. Some of the swords, daggers, *bichvas*, and other arms, which were once made at these places, are highly damascened in gold and other metals, and are master productions of art. A great number of these are stored up in our local museums, and have been now and then offered for sale. The palace of Sinaji in Tanjore contains the finest collection of the arms of Southern India. This art has now entirely died away. Sheffield in England, and the plain work of Dindigul and Mayanaram in our own country, have driven out all art in this direction. The few old and good examples in this way, which were once being freely offered for sale are now concealed, or are being destroyed, owing to the Indian Arms Act.

I have already mentioned swords as being damascened in gold. This is the art of encrusting one metal upon another. Taking the instance of a sword, it is cut in fine diagrams of flowers or other patterns, into which a thin wire of gold or silver is placed and hammered, and thoroughly incorporated as an ornament. The Muhammadans carried this art to an amazing perfection on their *hukka* stands. If we want to collect examples of this art, we must go to the old Muhammadan centres of Southern India, Trichinopoly, Walajah, and other places, and buy from some of our Islam brethren their broken old and "rotten" *hukka* stands. This work is generally known in Southern India as "Bidri work," from Bidar, from which it is largely manufactured. But, as in other arts, the boldness of the execution has now fled away, and all the old patterns have perished. Imitation of inferior English patterns has taken possession of the workers in this direction also. This wrong bent of taste coupled with the demon of plainness which has taken hold of all our arts, has ruined this branch of damascening to a very great

extent, though not entirely; but the ruin on our arms is complete. Fine locks are now being manufactured in Southern India, at Dindigul, Salem, and Mayaneram, in imitation of Chubb's, and the Government have even purchased those of Dindigul in preference to them. Except in being imitations of Chubb's, there is very little art in this work. Thus, even in our iron wares, art has entirely died away.

GOLD AND SILVER PLATE, JEWELLERY, &c.—The oldest records of our Vedas, Smritis, and other books bear a thousand and one names of plates, vessels, jewellery, &c., in silver and gold, showing how these arts once flourished in our country. Everything connected with our domestic, religious, and other customs caused us to devote a portion of our earnings to this or that gold or silver vessel or jewel. A fine salver on which to place the god on the bath-ceremony occasion, silver cases in which to keep the idol, a gold flower to perform the first worship on the idol's head, or on the great-grandfather's head when a great-grandchild is born in the family, the gold or silver bull for letting out the bath water on the head of the idol, the *dhupdan* and *dipdan*, and several other ceremonial vessels, *Itardan, pandan, gulahdan*, and other festive vessels, were, and are even now, made of silver or gold. The numerous ornaments of our ladies are also made of silver or gold. This manufacture is still continuing; but its artistic qualities have sadly deteriorated, and the fine art which is the distinguishing feature of the old examples, is entirely absent in this modern work. The beautiful tree, lotus or tank pattern of the early Hindu is replaced by an ugly and hybrid English-Sami pattern of some goldsmith of Trichinopoly. European tradesmen have been doing a good deal of work for the spoliation of our Hindu art. Any art purely Hindu or purely English is most welcome to us, as perfection in itself. But the foreign tradesmen have not been careful to take notice of this primitive distinction. European jewels with Hindu mythological figures and diagrams, and Hindu jewels with those of the European, are being daily manufactured, most successfully advertised, and readily bought. The production of such hybrid workmanship is a disgrace to both European and Hindu art.

European nations who have been cursing us for devoting a great portion of our gold to jewel-making, are now rapidly imbibing what they censure in us as a vice. We have been from generation to generation a great jewel-making nation. The Europeans have now begun to imitate us, and in less than a generation have advanced so much in this vice that an evening walk by the beach-side at Madras shows us all our ornaments, with Sami or other Hindu additions, on the necks, ears and hands of European ladies. If this thirst for ornament goes on in them in the way it has been doing for the last few years, they will soon have to remark that the Hindus, for all the original inheritance of jewel-making tendency, are a very prudent nation in devoting only a little of their poor income to ornamenting their ladies. On our own side, too, our ladies have now caught the tendency of plainness in their ornaments, and a liking for European patterns of rose and other diagrams in the place of serpent, *pipal*, &c., and are thus contributing their own quota for the destruction of our arts. We must try to distinguish between European art and Hindu art, and encourage each in its own way. The very few centres where the old Hindu art in gold and silver work lingers uninvaded by bad tastes are Maisur, Travankur, and several other Hindu states and shrines.

MAT INDUSTRIES.—This industry was once greatly thriving in the South, and was famous for its excellent quality. Palghat in Malabar, Ayyampet and Shiyali in the Tanjore District, Porto Novo in the South and Wandiwash in the North Arcot Districts, and Pattamadai in Tinnevelly are the present chief centres of mat industry in Southern India. In the harmonious intermingling of Hindu colours and Hindu patterns of decoration, the Palghat mat alone stands uninvaded. In all the other centres, magenta colour, European design or an awkward combination of a European and a Hindu pattern, and plainness in the place of ornamentation, have been entirely ruining this once fine art. A very fine and most delicate, though plain mat is manufactured at Pattamadai in the Tinnevelly District. The surface of it is softer than silk. It can be folded like cloth, and carried in a man's fist, if rolled like a stick. A great amount of labour and trouble is spent over this industry by these mat manufacturers. The warp of this mat is reed, and the woof is cotton or silk thread. The reed-warp has to be torn into very delicate threads, and the mat-weaver always does it sitting in the rain in winter. Then only is the time for him to prepare the raw material of reed-warp for working in summer. A great quantity of reed is wasted in separating it into fine threads. If a mat is priced, say ₨70, the main reason for it, the weavers say, is that nearly ₨35 worth of reed has to be utilized in supplying the materials for the reed-warp of one mat; and we are assured, after good enquiry, that the statement is correct. The best mat that the Prince of Wales carried from India is a Pattamadai one valued between ₨150 and ₨200. But the weavers at Pattamadai are now almost renouncing their trade by want of encouragement. The class, as a rule, are poor, and they manufacture only expensive mats which are not in daily demand; the vocation is not paying for their daily rice and salt. A great number of them are rapidly going to agriculture, and when the last man has left his profession and taken up the plough, one of the noblest arts of India will have decayed; our rich countrymen and the paternal Government should, therefore, try their best to prevent what threatens to be most inevitable. The Wandiwash trade, too, has fallen entirely to ruin. Porto Novo trade is in a very bad condition. The fine colours, the tasteful intermixture of them, and the excellent Hindu designs have died out. Our effort now must be to collect the oldest specimens of these patterns, to serve as examples for future revival.

POTTERY.—India was the home of pottery to the whole world. From India pottery was carried to Persia, and from the latter place the Saracens introduced it into Europe. Pottery is an essential element in the households of the middle and poor classes of people, and, to a certain extent, of the high also. Allusions to pottery in its various forms—jars, pots, spotted vessels, pans, hearths, &c.,—are met with in all the varieties of Sanskrit literature. When all his wealth was given away in donation for a holy sacrifice, Aja, in the Raghuvansa, welcomes his Brahman guest Kantsa with a mud vessel in his hand. In the Ramayana, Mahabharata, and other works there are several instances of our ancient ancestors having once used, to a very large extent, these mud vessels, the excellent merit and hygienic effects of which has given to these commonplace wares the names of *Svarnapatra*—gold or golden vessels. In our own day, of course, a great portion of the poor population use

pottery. The Dravidian high caste Hindus were greatly accustomed to use mud vessels, even in their kitchens, a generation ago. But now the unhealthy brass and bronze vessels, to our detriment in health and wealth, have driven away our mud vessels to oblivion in our kitchens. A South Indian Hindu lady now-a-days thinks it a great disgrace to see even a single clay vessel in her household kitchen wares. She has no objection to use a few pots and pans in her store-room ; but even these must be changed once a year. New ones must be substituted in the place of old ones, which ought to be thrown away, or given to those who are not so much bound down by ideas of pollution. It is the opinion of some and no doubt it is true, that this pollution idea prominent in the minds of our ladies has destroyed many examples of our old art in pottery.

Thus the mania on the part of our ladies for brass and bronze vessels, and the effects of pollution and re-substitution, have, to a very great extent, destroyed the pure old Hindu patterns of pottery. In addition to these, there has been another enemy—the common destructive factor in all our pure arts—I mean the mania for the imitation of European shapes and patterns, and the mistaken notions of some local European residents, who fancied themselves to be great artists, but who had yet to begin the alphabet of anything belonging to art, and whose mistaken knowledge bears to real art as much relation as alchemy to chemistry, have enormously ruined our art. The pottery of Kalgiri (near Vellore), famous throughout the world, has entirely been ruined in this manner. Some inartistic European gentleman whom the district had the fortune (or misfortune) to possess, has ruined its fame for Hindu pottery. Like modern Ayas' sons dressed in hats and boots, the coarse Hindu wares are given European patterns in their tops and bottoms by the Kalgiri potters. There are only three or four potters in that once famous village, and not one of them works on his wheel a genuine Hindu example. Awkward inartistic half-European and half-Hindu flower vases, *kujas*, tea-pots, and *lotas* are now manufactured there. The ruin has come not only over the art there, but also, as a necessary consequence, over the material prosperity of the workers. Under the fancied notion that they are makers of superior (!) pottery, the workers there do not put their hands to making common *chatties* and pots, which would be all sold in the weekly market ; but make vases, *kujas*, &c., hideously patterned and glazed, and keep them for months and years showing them to visitors, and demanding high prices for their misdirected labour in an awkward manufacture. If these visitors happen to be acquainted with this art in a scientific way, they only laugh at the stupidity of the potters, and advise them to destroy all their unsightly patterns, and take to making wares for the common demand. Our Kalgiri pottery is thus entirely ruined, and there is not one single turner of the wheel who shapes an example of Hindu earthernware there.

It is our sincere wish to see each art prosper in its own direction. Like the luxuriant growth of weeds, the mischiefs of inartistic men have been ruining some of our arts. But, by the labours of *savants*, we must endeavour to unweed our arts, and so regain our genuine wares of old.

Thus we have, under several heads, endeavoured to show how art in every direction has been ruined in Southern India. To avoid the sin of omission, we shall also give a passing notice to the excellent art displayed in pith work, the making of fans from paddy corns, garlands made out of cocoa-nut for children during the *huli* festivities, wreaths of scented *atar* beads, several varieties of toys, &c. If we compare the modern examples of workmanship with those of a generation ago, we find a rapid decline of art even in such out-of-the-way wares.

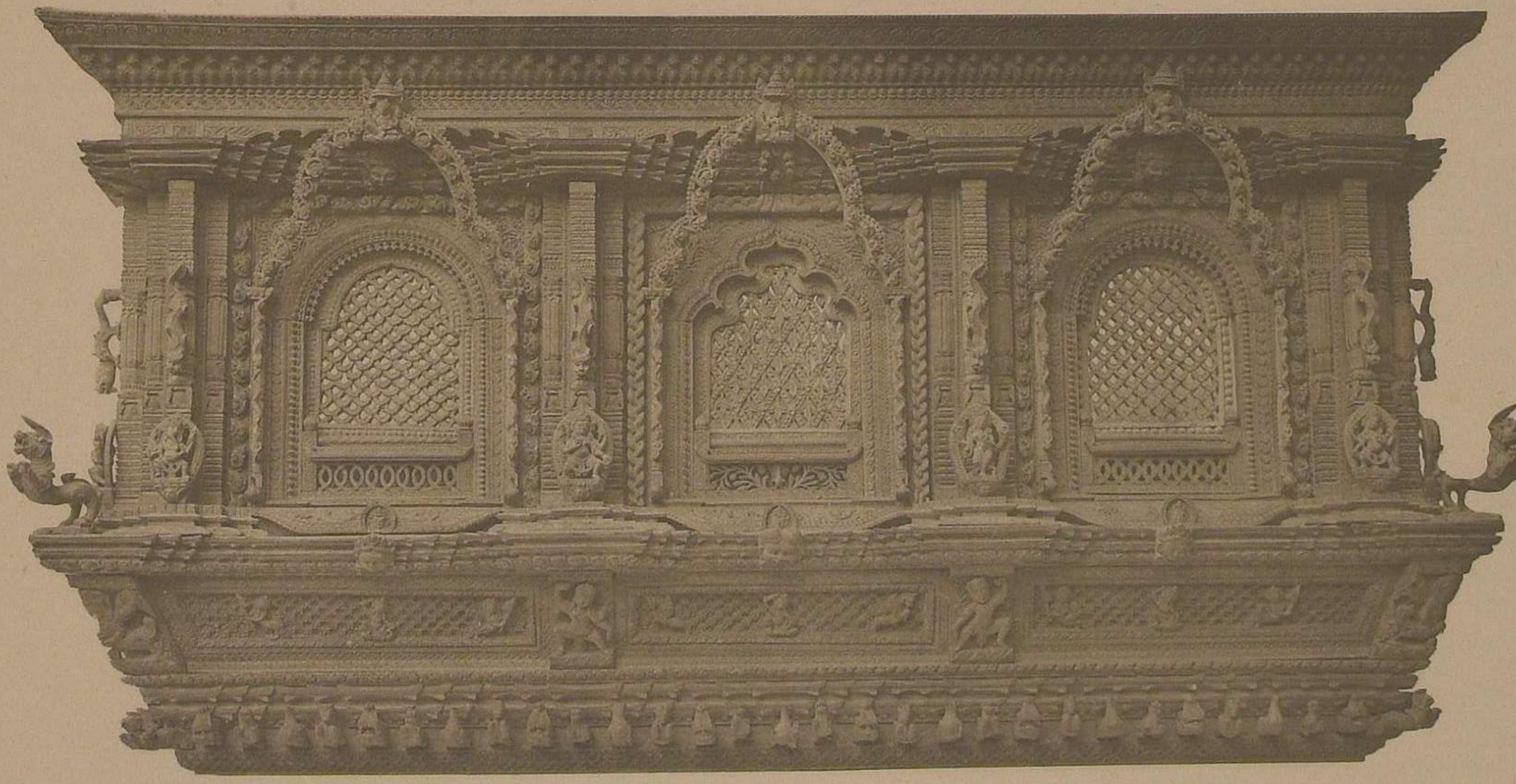
When our education changed under the Western training, we mistakingly, to a certain degree, changed our tastes also. In every art we preferred plainness to ornamentation, and thus prepared the way to entirely obliterate art from our households. Our dress, our vessels, and every necessity of our daily life we changed to plainness, under the mistaken idea of European plainness. There is a proverb among the Hindus that "That side of the river to this side is green." Even so, whatever was not among us our ladies thought fashionable. European patterns in ornaments we imbibed ; and European workmen imbibed something from us. Thence commenced the muddling of the European and Hindu arts. At this unfortunate epoch of art in Southern India, foreign travellers, who had very bad patterns with them, poisoned our workers in art by giving them what they had as good European examples. Imitation went on without cessation, till our whole country has been spoiled. To preserve Hindu art we must have Art Associations and Societies in India. There should be one or two *savants*, who should travel through the length and breadth of the country and collect old examples of pure art, and arrange them in the rooms of the Association for public exhibition. Our workmen should be instructed in the difference between the English, Hindu, and other arts, and made to imitate each in its own limits. The Association should also have agents in the several centres of our great arts in Southern India, Kuttalam, Shiyali, Kumbhagonam, Uraiyur, Ariyalur, Madura, Salem, and other places, to supply whatever may be wanted by others for exhibitions, &c. There ought to be exhibitions of Hindu art in several centres, and great encouragement, in the shape of prizes, must be given to make the artizans stick to their professions. Above all, the Government should aid much in such undertakings. Already the Madras School of Arts has begun in the right direction, to distinguish the pure Hindu art from the mixed European and Hindu jumble. But some of our great assemblies, like the *Mahajara Sabha* in Madras, should undertake to do much to our country in this direction.

LIST OF ILLUSTRATIONS FROM EXHIBITS IN THE INDIA MUSEUM, SOUTH KENSINGTON.

Art Industries of Nepal.—Two Spice Boxes ; Carved Wood Model of a Balcony Window ; Vase ; Water Vessel ; and Standard Lamp. Two Necklaces ; Four Musical Instruments ; and Vase from the School of Art, Madras.

Spice Box. "Pandan." Brass.
Cover ornamented with a representation of Vishnu and Garuda.
The sides of the box are ornamented in panels with representations of the Avatars of Vishnu.
Nepal. (I.S.) 104–86.

Spice Box. "Pandan." Brass. Nepal.
The property of Messrs. Tiffany & Co., New York.



Carved Wood Model of a Balcony Window.
L. 3ft.; H., 1ft. 6¾in.; W., 1ft. 2ins.
Nepal. (I.S.) 61–87.

VASE, WITH HANDLE AND COVER. Standing on three feet.
Brass, with perforated ornament. Cover surmounted by a knob ; the handle formed by two dragons. Nepal. (I.S.) 96–86.

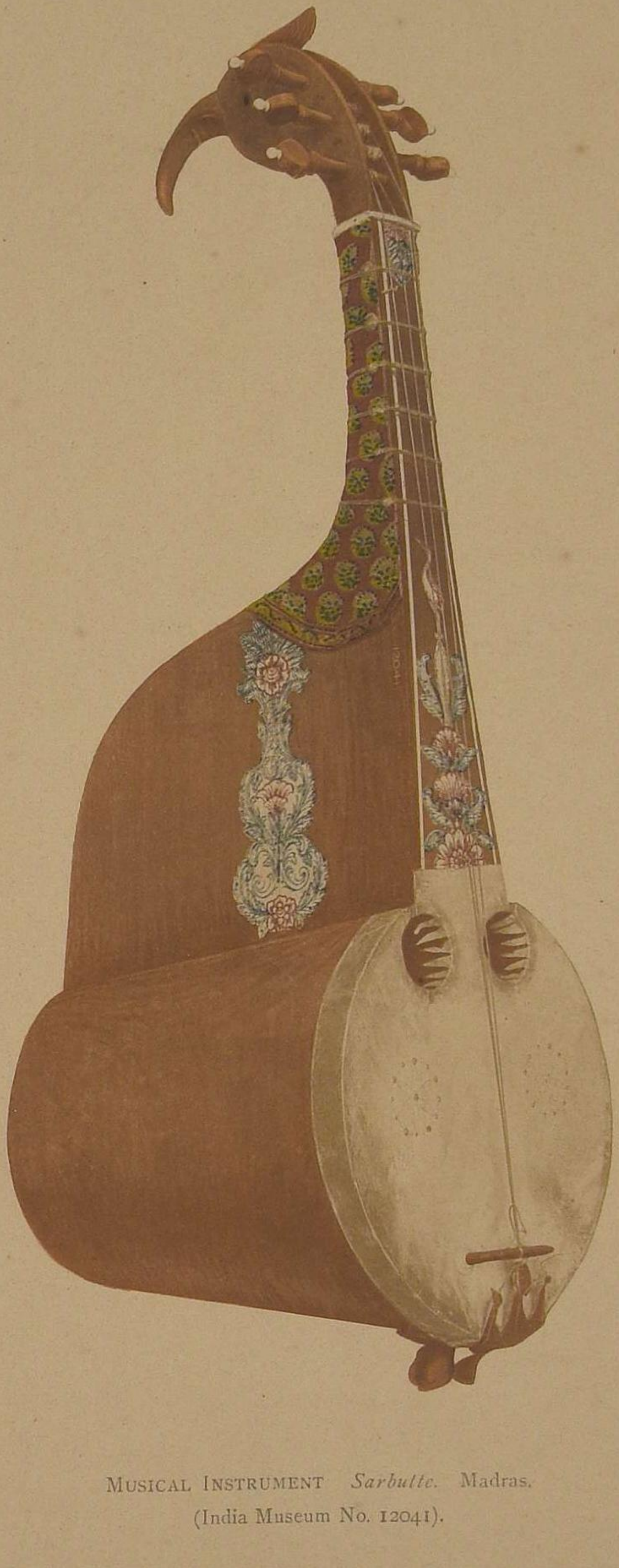
WATER VESSEL. Brass, with applied ornament in copper.
The handle formed by a grotesque lion and the spout issuing from a lion's mouth.
Nepal. (I.S.) 102–86.

STANDARD LAMP. Brass, surmounted with shrine and representation of Ganesh and Durga.
Nepal. (I.S.) 87–86.

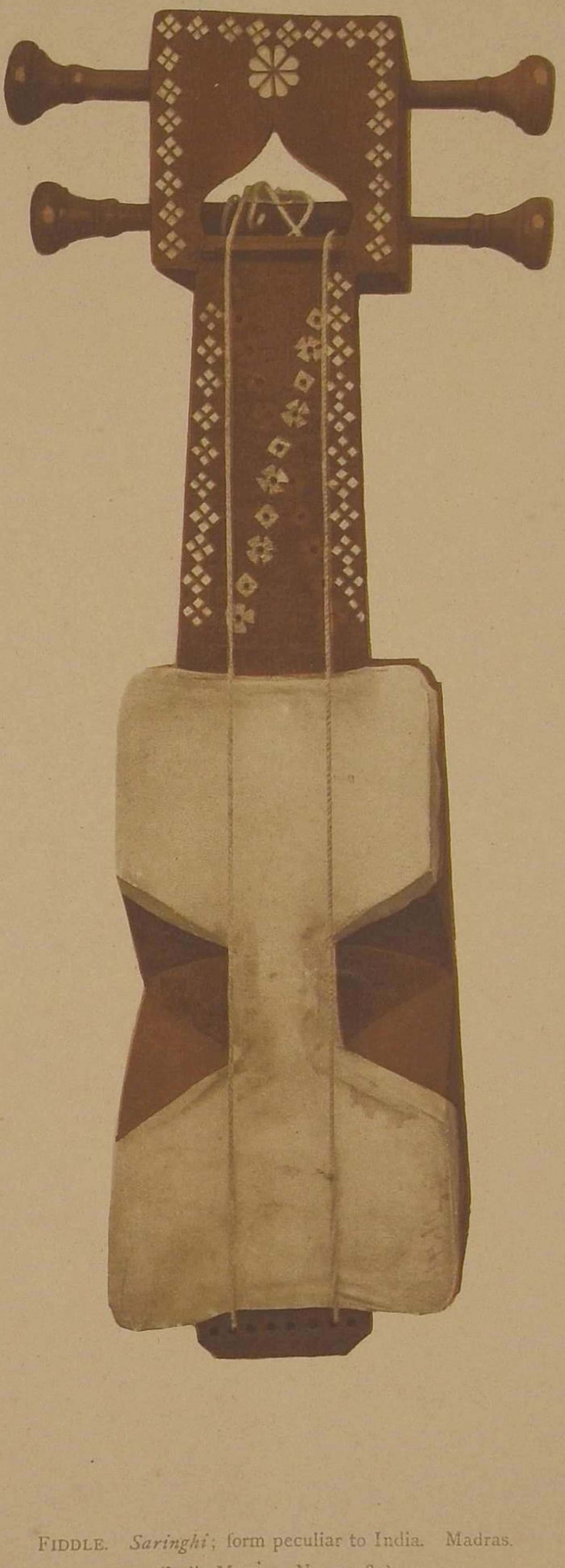
NECKLACE. Gold, set with emeralds and rubies. Travancore. XVIII Century.
(S.K. Museum No. 1221–72).

NECKLACE. Gold filigree work. Calicut.
Made for the Exhibition of 1851.
(S.K. Museum No. 124–52).

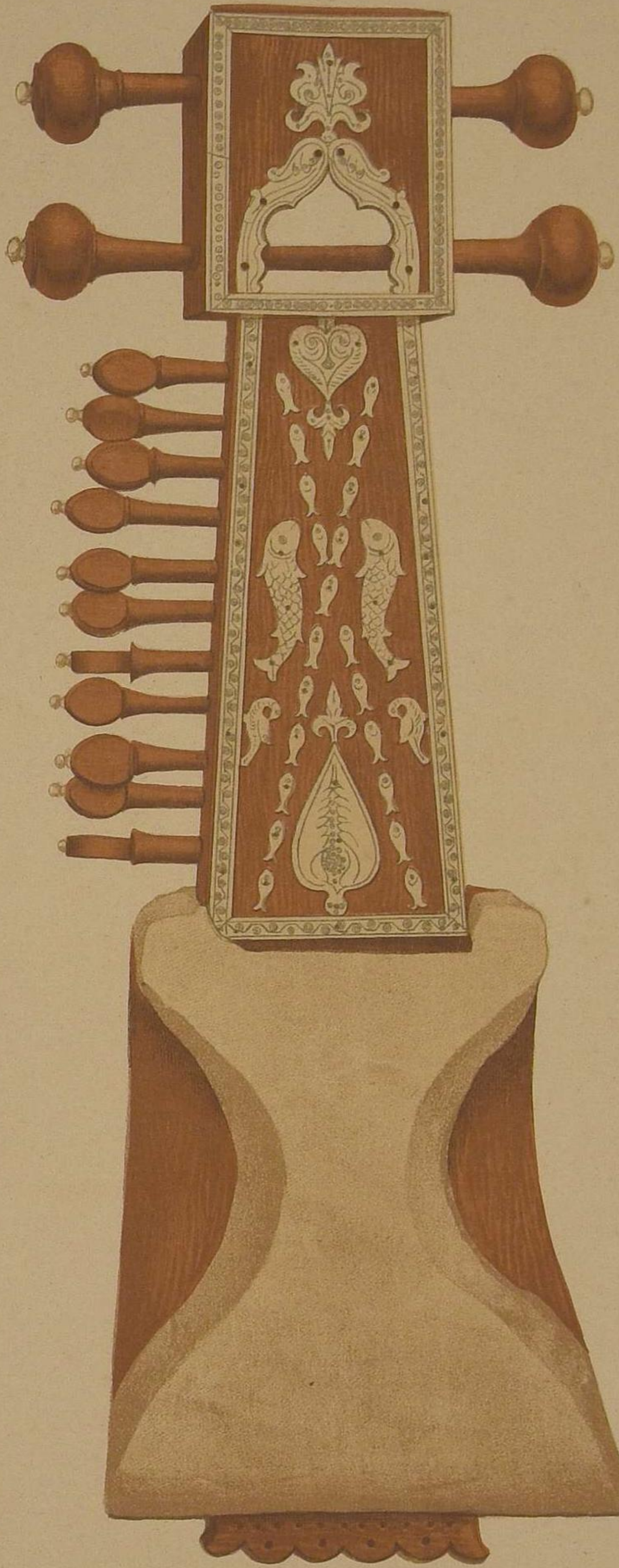
FIDDLE. *Saringhi*; form peculiar to India. Bangalore.
(India Museum No. 02016).



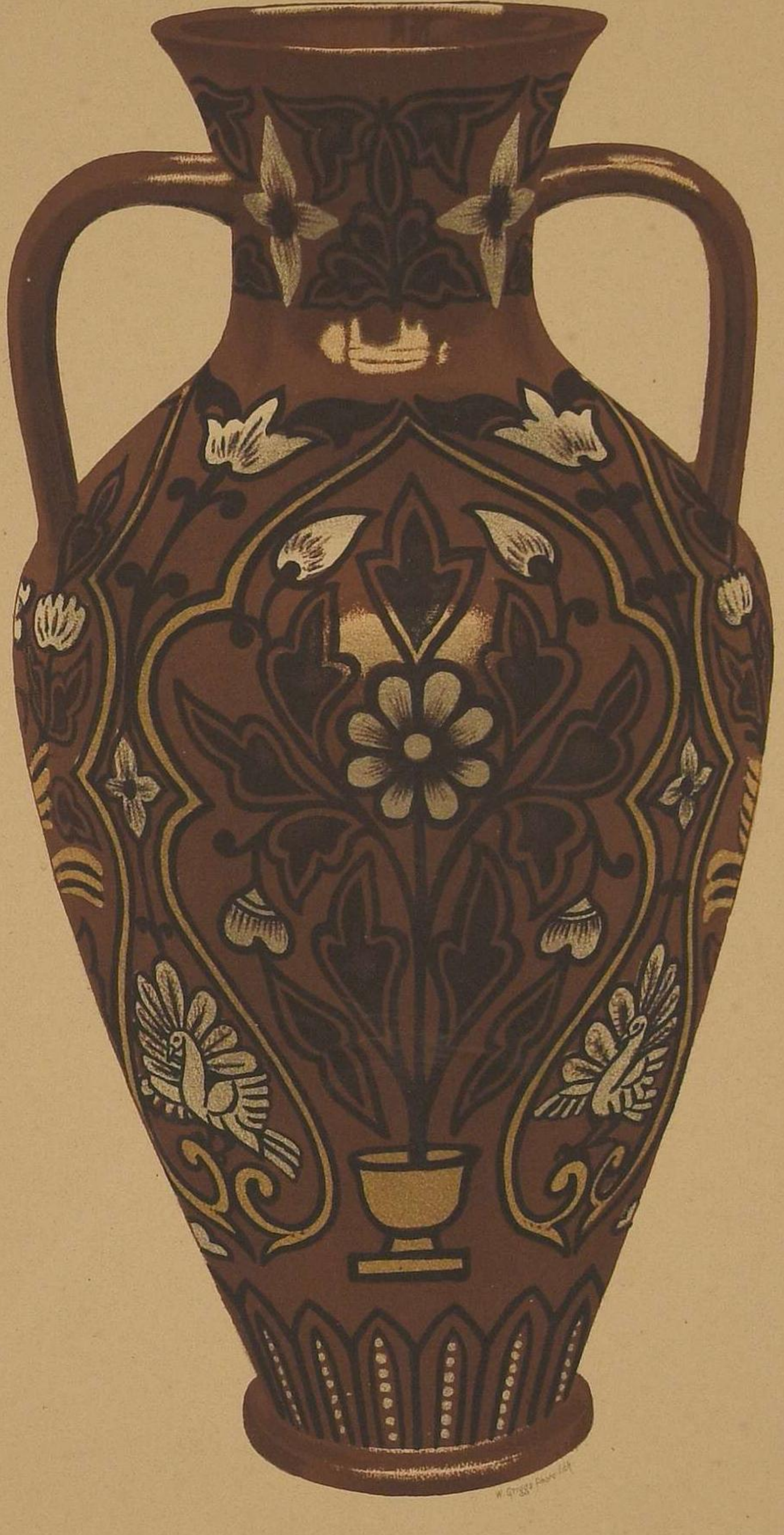
Musical Instrument *Sarbutte.* Madras.
(India Museum No. 12041).



FIDDLE. *Saringhi*; form peculiar to India. Madras.
(India Museum No. 05189).



FIDDLE. *Saringhi*; form peculiar to India. Mysore.
(India Museum No. 02118).



VASE, STONEWARE. Modern Indian.

Madras School of Art. E. Havell, Director.

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